

line\_light\_locus  
venezia 2018  
elizabeth hatz

- b21, b25, b26

c31

d13

d26

b34

c15, c23

d5

b19

c20

d17

b13

b14, c2, d4, d9

b22

c19

a31, c10

b11

d8

c21

b12

b32

b37

d14

b27, c8

c12, c13, c14

table

b2, b7, b17

a1, a2, b38, b39, c5, c6, c7

b23, b29

d20, d21, d22, d23

b35, c18, c28, d27

d24

d10

c27

b15

c17

b1, b3, b4, b6

c24, c25, c26, d6

d1

b40

b20

c16, c30

d19

d2, d28

d11, a15, a16, a17, b24, b31

a3

c3

a4, b18, c11, d25

b10

a4

b9, b36, d15

a6, a20

a9, a10

d29

c32

a11, b8, b16

d3

b5, b30, c1, c4, c9, d7

a21, a22, a23, a24, a25, a26, a27, a28

b28

a7

d16

b33

a18

a13

a19

d18

a29, a30

c22

d12

a12

c29
- Alonso de Santos, Paco

Asplund, Eric Gunnar

Asprucci, Mario

Barker, Henry Aston

Barry, Sir Charles

Bélanger, François Joseph

Biegel Christou, Florian Philip

Blore, Edward

Blow, Detmar

Cage, John

Chatillon/Percier, André Marie/ Charles

Chernikhov, Iakov Georgievich

Cockerell, Charles Robert

Coke, George

da Sangallo, Antonio

de Paor, Tom

Debord, Guy Ernest

di Lapo, Jacques Stella Arnolfo

Dulac, Charles-Marie

Eisen, Charles Dominique

Eisenman, Peter

Ekström/Ramel, Lisa/Sten

Fontaine, Pierre François

Fretton, Tony

Hatz, Elizabeth

Hedvall, Björn

Johansson, Cyrillus

Kahn, Louis

La Pietra, Ugo

Lebas, Louis Hyppolite

Leveillé, Charles Stanislas

Lindroos, Bengt

Loos, Adolf

Lutyens, Edwin Henry

Mansart, Jules Hardouin

Märkli, Peter

Martinuzzi, Francis

Matta-Clark, Gordon

Moretti, Luigi

Mull, Robert/ Beevor, Catrina

Niemann, Georg

Nieuwenhuys Constant, Anton

Nihlén, Staffan

Nyberg Bernt

Ohmann Friedrich

Oppenord Gilles-Marie

Pichler, Walter

Poelzig Hans

Ponis, Alberto

Ponti, Gio

Price, Cedric

Providencia, Paulo

Rehn, Amanda

Renard, Jean-Augustin

Rossi, Aldo

Schinkel, Karl Friedrich

Sironi, Mario

Siza, Álvaro

Soane, Sir John

Stirling, James

Superstudio

Unknown

Unknown, France

Unknown, Italy

Unknown, North India

van der Rohe, Mies

van Hee, Marie-José

Vaudoyer, Antoine Laurent Thomas

Veronese, Paolo

von Schmalensee, Artur

Walcot, William

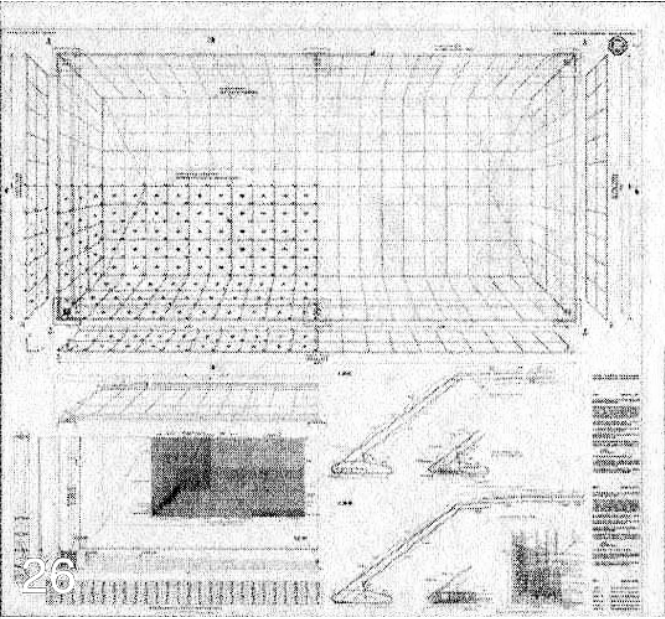
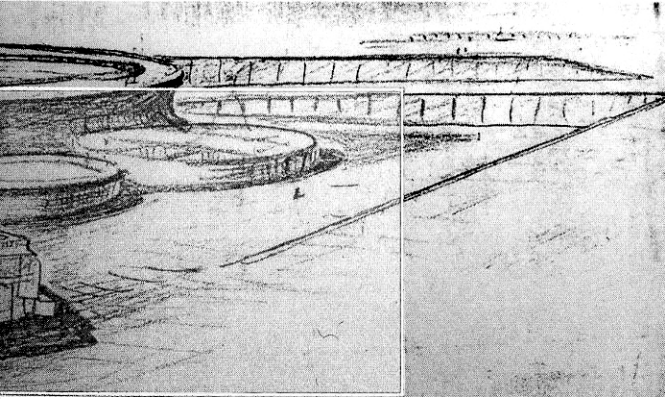
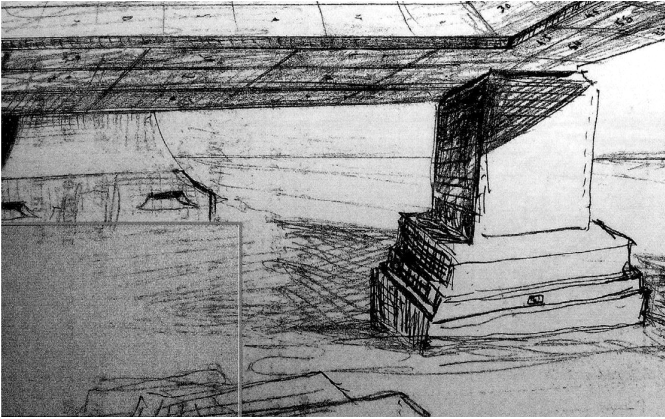
line

light

locus

eat

10



Centro cultural El Molar' 2007  
582 x 1082 mm

Perspectiva del conjunto, 2007  
570 x 1114 mm

Perspectiva de la cubierta, 2007  
900 x 974 mm



line, light, locus by elizabeth hatz  
for the venice biennale 2018

carlos a. wandosell  
nieves cabañas  
elizabeth hatz

### gF < Ground – Floor

The first predicament for encounters, where we are seen, upright, open.

In this Drawing Room, there is a large floor to stroll across, like the space demarcated for tournament events in Florence, in the drawing by an unknown hand from the 1650s – an open ground.

In contrast, the Ponis drawing on the same wall acts on space almost physically; it draws you into depths of dry Sardinian darkness, a labyrinthine escape from light. Disorientating. A plan incorporating the liberation from the control of overview; only chance and memory to guide you – a recreation of a wilderness forever lost?

Bernt Nyberg's school playgrounds are no children's game. Strong, sophisticated geometry carved from a dark mass into Renaissance gardens is his gift to the child, who is considered without condescending preconceptions as a full personality and as capable of architectural sensitivity as any grown-up.

### tS< Temple – Shed

Björn Hedvall's blueprint of the Grand Cinema in Stockholm demonstrates intricate architectural work; he inserts this beautiful dream world into a set of existing apartment blocks, negotiating the site's varying levels and heights, choreographing the route away from reality through carefully detailed spaces. The blueprint is proof of his mastery. In the section all is revealed, and you can locate the bold halo of ceiling lighting in the auditorium.

Louis-Hippolyte Lebas's travel and study sketches, made originally in a tiny notebook

in 1804, are blown up to poster scale. The moment of precise observation in front of Inigo Jones's building project remains intact, pinned to the rag vellum in black and bright orange plans – a moment made permanent through magnification.

While Sir John Soane's plan and elevation of pigsties remains small on the wall, it is no less a provocation of our preconceptions: a shed-cum temple for an animal closer to us in its genetic makeup than most.

North of Madrid, Alonso de Santos builds a community centre to last a thousand years. His work belongs with its neighbours on the wall: the Parthenon in Cockerell's survey drawing and the Temple to Isis in Pompeii – a temple, incidentally, visited mainly by women, freedmen and slaves.

Freespace is not necessarily clean, and it is often conquered. For architectural projects, this means expanding the interpretation of the brief beyond the prescribed and immediate client, into a wider collective of unknown users. It's a hidden contract with the outcast, the most vulnerable, those who have no say. It carries by necessity a clandestine element of generosity and unlikely dignity.

Most difficult, it sometimes even means to refrain from building; a fight far from doing nothing. Building nothing is hard, requires stubborn attention and persistent care; to make the places where we don't need to do anything, buy anything, be a nyone – where we can just be.

The freedom of architecture lies partly in its physical durability in contrast to its transient cultural code. Thus architecture, sometimes even with high levels of oppressive history, may be overtaken, changed. The conquest of such places is not then in their destruction, or even re-use, but



in their re-appropriation as free space, the inhabitation of the monument – since it is a monument.

On the other hand, and as it addresses the work of art from which it was not formerly severed, architecture possesses, or can possess, an aura of permanence, 'of something immortal achieved by mortal hands'.

Therefore Freespace, as I see it, is a beyond-measurable utility. But we can dwell there, receive our shadow, become visible again, untouchable ; we can be heard, or better – be forgotten, unseen. In a fleeting, uncertain permanence.

Hannah Arendt in *The Human Condition* says it better than I ever could:

Because of their outstanding permanence, works of art are the most intensely worldly of all tangible things; their durability is almost untouched by the corroding effect of natural processes, since they are not subject to the use of living creatures, a use which, indeed, far from actualizing their own inherent purpose – as the purpose of a chair is actualized when it is sat upon – can only destroy them. Thus, their durability is of a higher order than that which all things need in order to exist at all; it can attain permanence throughout the ages.

In this permanence, the very stability of the human artifice, which, being inhabited and used by mortals, can never be absolute, achieves a representation of its own.

Nowhere else does the sheer durability of the world of things appear in such purity

and clarity, nowhere else therefore does this thing-world reveal itself so spectacularly as the nonmortal home for mortal beings. It is as though worldly stability had become transparent in the permanence of art, so that a premonition of immortality, not the immortality of the soul or of life but of something immortal achieved by mortal hands, has become tangibly present, to shine and to be seen, to sound and to be heard, to speak and to be read.

**nS< Niche – Stoa**

Chernikhov's small architectural fantasy – a vision of a city as a carpet of industries, offices and apartment blocks, sliding between utopia and nightmare – is blown up into a huge tapestry with tacit presence. Next to it, in Oppenord's *Capriccio Landscape*, one inhabits the monument, creating rooms in the open, casually indulgent.

Chet Kanra, in 1965, made a winning competition entry for a huge business district in Perugia. The stunning megastructure, reminiscent of Khaju Bridge in Isfahan, fuses the inhabited monument and infrastructure into one.

Walter Pichler's ambiguous drawing makes the entrance become a fold – the form folded into itself – as a construction of circular niches, rising from the ground like a spaceship.

The architectural drawing is a thinking tool,





developing approximations into design. Dietmar Blow's survey transcends intense architectural skill, combining measure, observation, abstraction, annotation, attention, precision, tacit recording and analysis, through the manual pen-stroke on paper.

But who has more fluently mastered the art of niches - of unfolding liveable worlds in the mystery of slanting, slipping ordinariness - than Tony Fretton, in his thousands of drawings for the Lisson Gallery. Drawing here is a stubborn activity, a feverish obsession of perfecting the tone in each spatial inclination, each relief, each choreographic order, noting every architectural perception by hand, a craft of architectural speculation.

Niches are folds in space, transgressing outside and inside, half-rooms, escaping fixation.

a monk leaving the choir, addressing a black boy. Five different, sliding spaces are indicated in this fresco fragment, becoming something finally undefined and possibly endless, a horizon. The drawing is architecture and art inseparable. It is timeless and delicate, raw and sensitive - evocative.

Superstudio's plan of infrastructure inhabiting Fortezza da Basso is irresistible: massive, super light techno-aesthetic contrasted with the weight of the fortress.

In Innocent's Dream, Florian Beigel and Philip Christou redraw Giotto from a postcard dated October 20 17: St Francis struggling to hold up the falling temple in Pope Innocent's dream. The architect's predicament for the future is captured in this drawing I love so much.

Crowning all is Gordon Matta-Clark's evolution of architecture traced from tent to column in one flowing stream of ink.

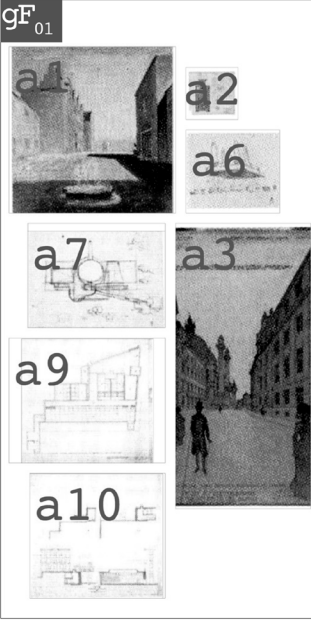
### mS < Mind - Space

Sculptor Staffan Nihlén draws receding and expanding spaces. In many ways, his works bring you closer to fundamental architectural issues, which one can only attempt to explore by endless, repeated, tireless, renewed, interested, distracted, intuitive looking - seeing - and drawing.

Veronese - political painter, boldly freeing himself from clients conventions, draws on a blind door in San Sebastiano in Venice

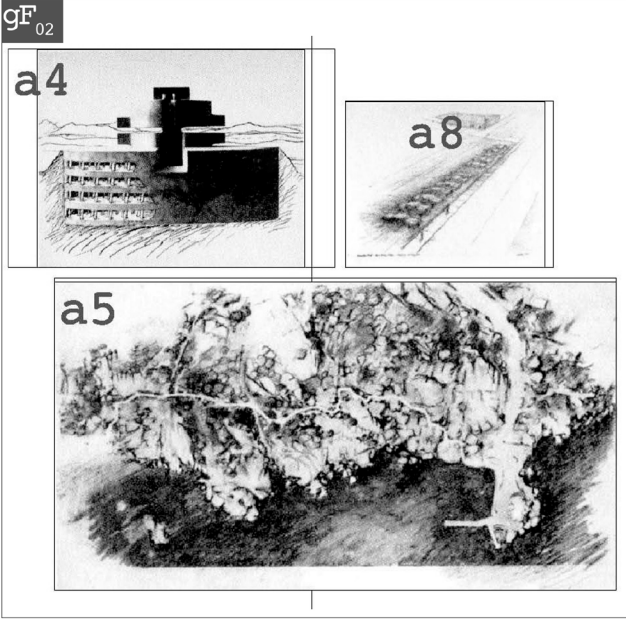


Ground-Floor



**a1**  
Cyrillus Johansson  
*Competition entry Malmö Museum*, 1930s.  
Courtesy ArkDes Collections  
650 × 945 mm, cropped

**a2**  
Cyrillus Johansson  
*Värmlands Museum*, c.1927.  
Courtesy ArkDes Collections  
336 × 360 mm



**a3**  
Friedrich Ohmann  
*Project for the City Museum*, Vienna, 1903.  
Courtesy Drawing Matter Somerset  
700 × 400 mm

**a4**  
Walter Pichler  
*Study for Underground City*, 1960–64.  
Courtesy Drawing Matter Somerset  
300 × 350 mm

**a5**  
Alberto Ponis  
*Site plan, walk paths, Sardinia*, 1965.  
Courtesy Drawing Matter Somerset  
600 × 1100 mm

**a6**  
Cedric Price  
*Battersea Power Station*, 1991.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
203 × 250 mm

**a7**  
James Stirling  
*Staatsgalerie, Stuttgart*, 1977.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
195 × 255 mm

**a8**  
James Wines  
*Ghost Parking Lot, Hamden M*  
*New Haven, Connecticut*, 1977.  
Courtesy Drawing Matter Som  
© The Architect  
348 × 432 mm

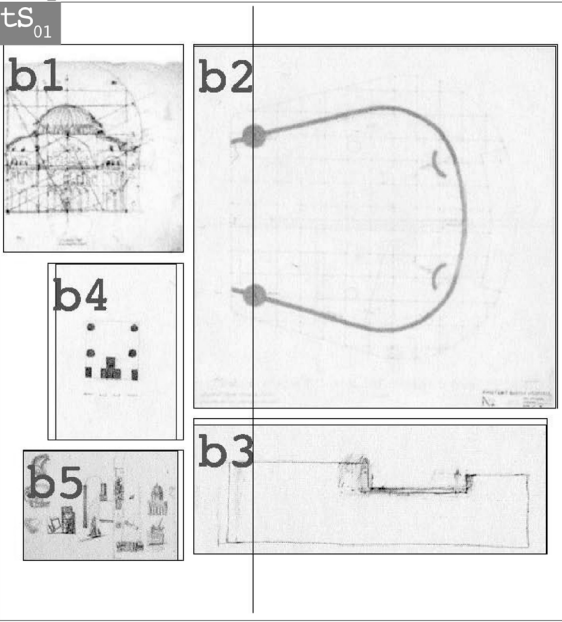
**a9**  
Paulo Providencia  
*Plan of public laundry, Porto*, 1991.  
© The Architect  
625.5 × 623 mm

**a10**  
Paulo Providencia  
*Sections of public laundry, Porto*, 1991.  
© The Architect  
629 × 679 mm

**a11**  
Aldo Rossi  
*Collaged plan for administrative building, Florence*, 1977–78.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
600 × 700 mm

**a12**  
Arthur von Schmalensee  
*Plan for city block, Stockholm*, 1945–50.  
Courtesy ArkDes Collections  
478 × 580 mm

Temple-Shed



**b1**  
Peter Märkli  
*Sophiakirche Konstantinopel*, c.1990.  
Courtesy Drawing Matter Somerset  
© The Architect  
270 × 310 mm

**b2**  
Björn Hedvall  
*Lighting plan Grand Cinema, Stockholm*, 1933.  
Courtesy ArkDes Collections  
498 × 500 mm

**b3**  
Peter Märkli  
*La Congiunta sketch*, 1986.  
© The Architect  
330 × 890 mm

**b4**  
Peter Märkli  
*Façade study*, after 2000.  
© The Architect  
297 × 210 mm

**b5**  
Mario Sironi  
*Architectural details and studies*, 1925–26.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
210 × 300 mm

**b6**  
Peter Märkli  
*San Lorenzo, Florence*, 1988.  
Courtesy Drawing Matter Somerset  
© The Architect  
314 × 235 mm

**b7**  
Björn Hedvall  
*Blueprint of plan of Grand Cinema*, 1929.  
Courtesy ArkDes Collections  
930 × 910 mm

**b8**  
Aldo Rossi  
*Perspective of front elevation, side elevation and plan of Cabina*, 1981.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
540 × 387 mm

**b9**  
Gio Ponti  
*Carnet croquis*, c.1935.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
210 × 270 mm

**b10**  
Hans Poelzig  
*Perspective sketch of end of buildings*, 1929.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
205 × 190 mm

**b11**  
Tom de Paor  
*Temple-Shed*, 2018.  
© The Architect  
297 × 210 mm

**b12**  
Charles-Marie Dulac  
*View of Fontainebleau Forest*, 1929.  
Preliminary study for the 'Le Cantique des créatures' cycle, 1894.  
Courtesy Drawing Matter Somerset  
315 × 480 mm

**b13**  
André Marie Chatillon, Charles Perci  
*Perspective study for the Marché des Patriarches*, c.1828.  
Courtesy Drawing Matter Somerset  
305 × 225 mm

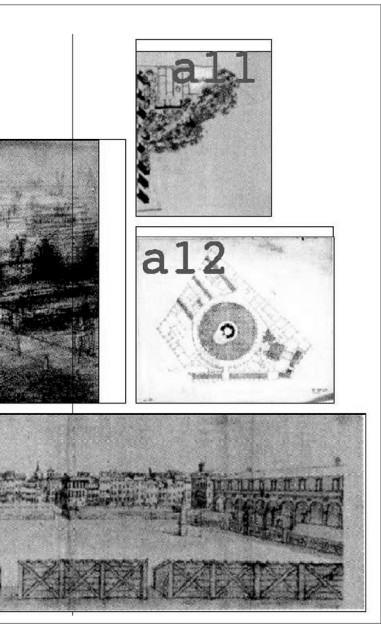
**b14**  
Iakov Georgievich Chernikhov  
*Sketch, possibly from the 'Architecture. Romanticism' cycle*, 1920.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
115 × 145 mm

**b15**  
Edwin Henry Lutyens  
*Sketches for a church*, 1929.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
227 × 177 mm

**b16**  
Aldo Rossi  
*Designs for Museo San Matteo*, 1977–78.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
260 × 420 mm

**b17**  
Björn Hedvall  
*Section through Grand Cinema*, 1933.  
Courtesy ArkDes Collections  
570 × 550 mm

**b18**  
Walter Pichler  
*Sketches for Underground City*, 1960–64.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
240 × 333 mm

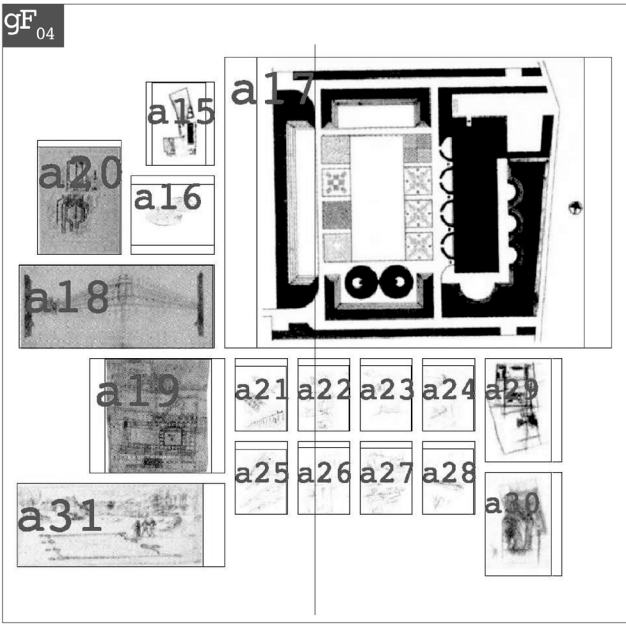


**a11**  
Unknown Italian  
Temporary tournament structure, Piazza Santa Maria Novella, Florence, 1650.  
Courtesy Drawing Matter Somerset  
275 × 830 mm

**a12**  
Iakov Chernikhov  
Sketch, possibly from the 'Palaces of Communism' cycle, 1920.  
Courtesy Drawing Matter Somerset  
100 × 100 mm

**a13**  
Unknown Italian  
Temporary tournament structure, Piazza Santa Maria Novella, Florence, 1650.  
Courtesy Drawing Matter Somerset  
275 × 830 mm

**a14**  
Iakov Chernikhov  
Sketch, possibly from the 'Palaces of Communism' cycle, 1920.  
Courtesy Drawing Matter Somerset  
100 × 100 mm



**a15**  
Bernt Nyberg  
Schoolyard, Lund, 1970s.  
Courtesy ArkDes Collections  
306 × 448 mm

**a16**  
Bernt Nyberg  
Playground, 1970s.  
Courtesy ArkDes Collections  
530 × 632 mm

**a17**  
Bernt Nyberg  
Plan for schoolyard, Lund, 1970s  
Courtesy ArkDes Collections  
458 × 450 mm

**a18**  
Unknown French  
Corner perspective with view of Église St Eustache to the left, Les Halles in the distance, 1853–70.  
Courtesy Drawing Matter Somerset  
393 × 930 mm

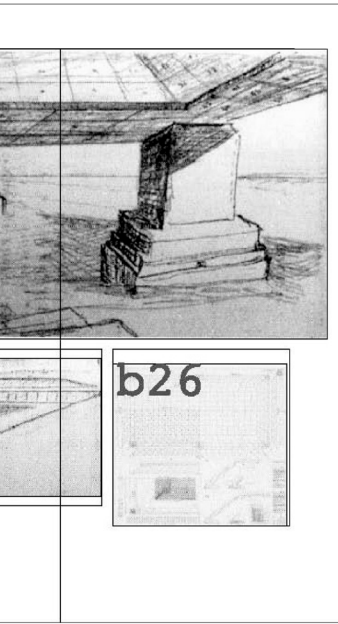
**a19**  
Unknown North Indian  
Keshi Ghat at Vrindavan, Uttar Pradesh, c.1823.  
Courtesy Drawing Matter Somerset  
820 × 735 mm

**a20**  
Cedric Price  
Competition entry for the Parc de la Villette, Paris, 1982.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
465 × 350 mm

**a21–28**  
Álvaro Siza  
Cadernos: Eight sketches of Évora, 1977  
Courtesy Drawing Matter Somerset  
© The Architect  
300 × 210 mm

**a29–30**  
Marie-José Van Hee  
Two sketches for her own house, Ghent, 2004.  
© The Architect  
420 × 297 mm

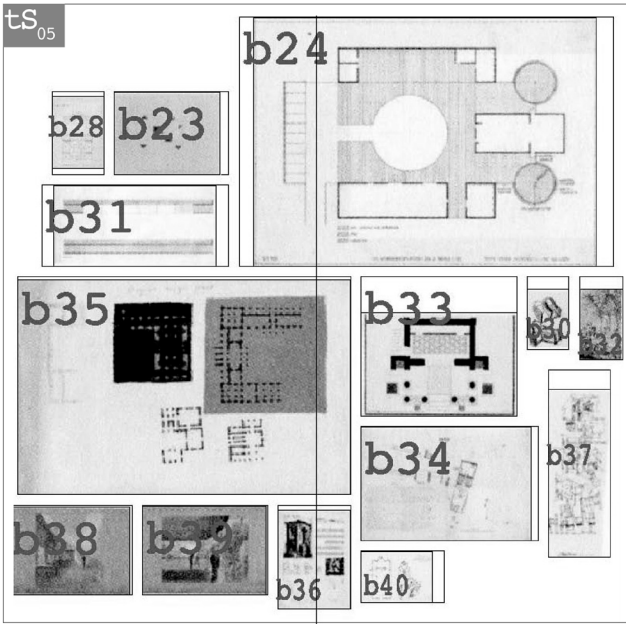
**a31**  
Antonio da Sangallo the Younger (attrib.)  
Plan of a four column amphiprostyle, bird's eye perspective of temple plan type set in a coastal landscape with ships and figures. Illustration to Vitruvius Book III, Chapter 2, c.1530–45.  
Courtesy Drawing Matter Somerset  
150 × 250 mm



**b19**  
Edward Blore  
Two of three original illustrations for James Hall's 'Essay on the Origin, History, and Principles of Gothic Architecture', 1809–12.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
310 × 265 mm

**b20**  
Catrina Beevor, Robert Mull  
Proposal for Pikpa Refugee Camp, Lesbos, 20  
Courtesy Drawing Matter Somerset  
© The Architects  
462 × 618 mm

**b21**  
Francisco Alonso de Santos  
Roof perspective of Community Center, El Molar, 2007.  
© The Architect  
582 × 1082 mm



**b22**  
Charles Robert Cockerell  
Survey of the Parthenon Pavement, 1813.  
Courtesy Drawing Matter Somerset  
820 × 480 mm

**b23**  
Louis Kahn  
Schematic plan, Kansas City Office Building, 1972.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
463 × 597 mm

**b24**  
Bernt Nyberg  
Plan of service sheds, Gävle crematorium, 1960s.  
Courtesy ArkDes Collections  
330 × 434 mm

**b25**  
Francisco Alonso de Santos  
Community Centre, El Molar, 2007.  
© The Architect  
570 × 1114 mm

**b26**  
Francisco Alonso de Santos  
Perspective of Plaza de Toros, Community Centre, El Molar, 2007.  
© The Architect  
900 × 974 mm

**b27**  
Pierre François Léonard Fontaine  
Reconstruction of Pliny's house at Pausilippe, 1792.  
Courtesy Drawing Matter Somerset  
434 × 555 mm

**b28**  
Sir John Soane  
Elevation and plan of pigsties, c.1780.  
Courtesy Drawing Matter Somerset  
330 × 236 mm

**b29**  
Louis Kahn  
Perspective, Kansas City Office Building, 1972.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
432 × 304 mm

**b30**  
Mario Sironi  
Sketch of cathedral and two vaulted halls, 1925–38.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
310 × 210 mm

**b31**  
Bernt Nyberg  
Façade of service sheds, Gävle crematorium, 1960s.  
Courtesy ArkDes Collections  
605 × 853 mm, cropped

**b32**  
Charles-Dominique-Joseph Eisen  
Frontispiece of Marc-Antoine Laugier's 'Essai sur l'architecture', 1755.  
Courtesy Drawing Matter Somerset  
500 × 330 × 27 mm

**b33**  
Unknown Italian  
Floor plan Pompeii, 1731–57.  
Courtesy Drawing Matter Somerset  
300 × 455 mm

**b34**  
Sir Charles Barry  
Annotated plan of Karnak, Egypt, 1819.  
Courtesy Drawing Matter Somerset  
533 × 838 mm

**b35**  
Louis-Hippolyte Lebas  
D'après Inigo Jones, 1804.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
355 × 364 mm

**b36**  
Gio Ponti  
Aria d'Italia VIII espressione di Gio Ponti, 1939–41.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
355 × 364 mm

**b37**  
Peter Eisenman  
House II, 1968.  
Courtesy Drawing Matter Somerset  
© The Architect  
290 × 102 mm

**b38**  
Cyrillus Johansson  
Perspective of entrance, competition entry for Malmö Museum, 1930s.  
Courtesy ArkDes Collections  
650 × 945 mm

**b39**  
Cyrillus Johansson  
Competition entry for Malmö Museum, 1930s.  
Courtesy ArkDes Collections  
650 × 945 mm

**b40**  
Luigi Moretti  
Elevation, perspective and plan of San Giovanni, Viterbo, c.1933.  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
110 × 150 mm



**c1**  
Mario Sironi  
*Architectural study, interior sketch with column and massive volute, 1925–38.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
305 × 390 mm

**c2**  
Iakov Georgievich Chernikhov  
*Architectural drawing from either 'Architectural Landscapes' or 'Industrial Architecture' cycles, 1920.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
100 × 100 mm

**c3**  
Gilles-Marie Oppenord  
*Capriccio Landscape, c.1720.*  
Courtesy Drawing Matter Somerset  
830 × 560

**c4**  
Mario Sironi  
*Perspective study, c.1936.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
222 × 280 mm

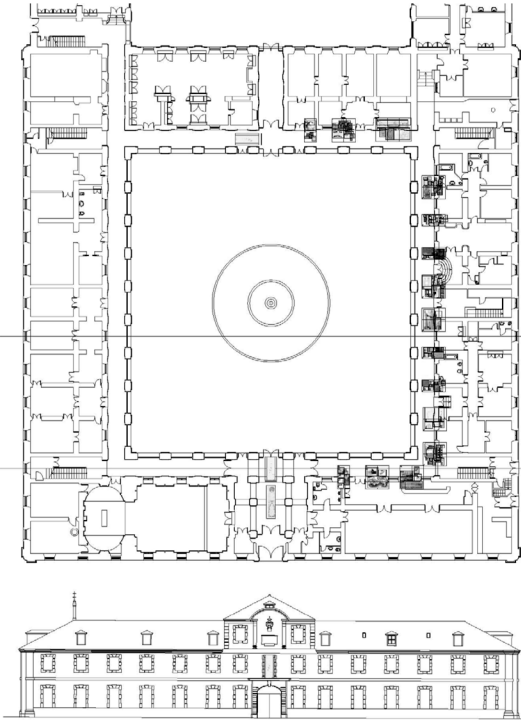
**c5**  
Cyrillus Johansson  
*Site layout studies, Värmlands Museum, Karlstad, 1926–29.*  
Courtesy ArkDes Collections  
388 × 217 mm

**c6**  
Cyrillus Johansson  
*Façade, Värmlands Museum, Karlstad, 1926–29.*  
Courtesy ArkDes Collections  
178 × 368 mm

**c7**  
Cyrillus Johansson  
*Plan, Värmlands Museum, Karlstad, 1926–29.*  
Courtesy ArkDes Collections  
484 × 425 mm

**c8**  
Chet Kanra  
*Competition entry for Perugia business district, 1965.*  
© The Architect  
594 × 1200 mm, cropped

**c9**  
Mario Sironi  
*Sketch of elevation, 1925–38.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
730 × 420 mm



**d1**  
Gordon Matta Clark  
*Judson Memorial Poetry Reading # 7, 1973–74.*  
Courtesy Drawing Matter Somerset  
© Estate of the Artist  
312 × 1400 mm

**d2**  
Staffan Nihlén  
*Receding and expanding space, 2017.*  
© The Artist  
200 × 250 mm

**d3**  
Karl Friedrich Schinkel  
*Design for entablature, Tilehain House, Sulechów, Poland (formerly Stettin, Prussia), 1806.*  
Courtesy Drawing Matter Somerset  
1015 × 605 mm

**d4**  
Iakov Georgievich Chernikhov  
*Analytical diagram of the letter 'C', 193*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
350 × 210 mm

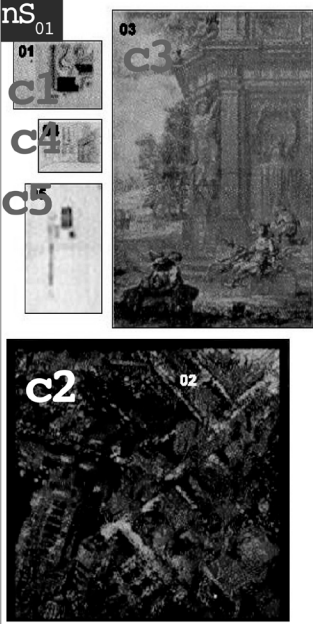
**d5**  
Florian Biegel, Philip Christou  
*Innocents Dream, after Giotto postcard*  
© The Architects  
420 × 594 mm

**d6**  
Francis Martinuzzi  
*Drawing from sketchbook, 1970s.*  
Courtesy Drawing Matter Somerset  
© The Architect  
110 × 157 mm, cropped

**d7**  
Mario Sironi  
*Façade sketch, 1925–38.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
195 × 265 mm

**d8**  
Guy Ernest Debord  
*Guide psychogéographique de Paris. Discours sur les passions de l'amour,*  
Courtesy Drawing Matter Somerset  
© Estate of the Author  
595 × 735 mm

Niche-Stoa

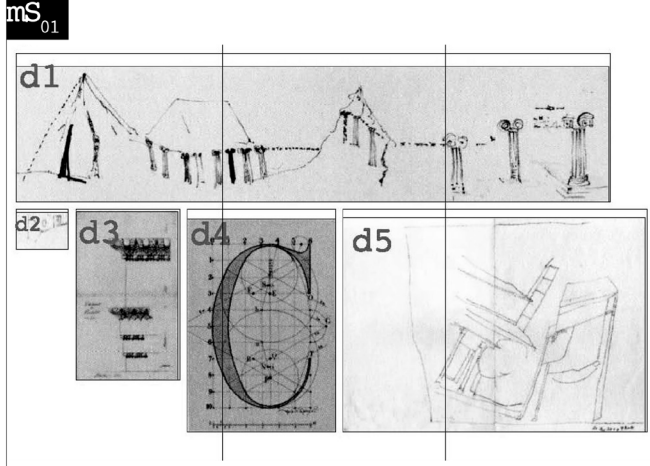


**c10**  
Workshop of Antonio da Sangallo the Younger  
*Two polygonal plans, sketches of arabesque ornaments with annotations, c.1550.*  
Courtesy Drawing Matter Somerset  
300 × 215 mm, 300 × 220 mm

**c11**  
Walter Piehler  
*Studies, c.1960.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
300 × 380 mm

**c12**  
Tony Fretton  
*Rear isometric of Lisson Gallery 1, 1984.*  
Courtesy Drawing Matter Somerset  
© The Architect  
295 × 420 mm

Mind-Space



**d9**  
Iakov Georgievich Chernikhov  
*Tools of the architectural draughtsman, 1920.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
100 × 100 mm

**d10**  
Bengt Lindroos  
*Perspective view from the entrance slot, up onto the tower, Kaknäs Television Tower, Stockholm, 1970s.*  
Courtesy the Curator  
© Estate of the Architect  
1200 × 594 mm

**d11**  
Bernt Nyberg  
*Brick façade grill for Department of Anatomy & Histology, Lund, 1960s.*  
Courtesy ArkDes Collections  
610 × 850 mm

**d12**  
Paolo Veronese  
*Fragment of fresco in San Sebastiano, Venice, from old postcard.*  
Courtesy © Diocesi Patriarcato di Venezia  
150 × 100 mm

**d13**  
Mario Asprucci  
*Plan and elevation, possibly for the Napoleonic Cemetery in the Pineta Sacchetti, c.1800.*  
Courtesy Drawing Matter Somerset  
650 × 490 mm

**d14**  
Lisa Ekström  
*Study drawing of façade by Sten Ramel offices and apartments, Stockholm, 201*  
© The Architect  
900 × 1150 mm

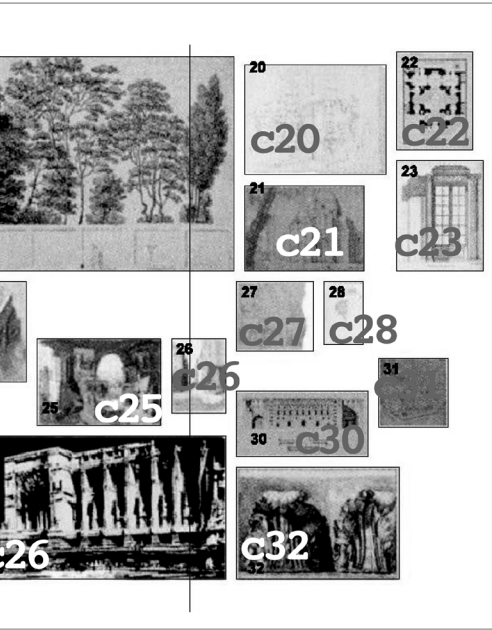
**d15**  
Gio Ponti  
*Aria d'Italia VIII espressione di Gio Ponti, 1939–41.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect

**d16**  
Superstudio  
*Plan of Fortezza da Basso, 1967.*  
Courtesy Drawing Matter Somerset  
© The Architect  
990 × 1235 mm

**d17**  
John Cage  
*Haiku, Envelope, 1952.*  
Courtesy Drawing Matter Somerset  
© Estate of the Composer  
140 × 355 mm

**d18**  
Ludwig Mies van der Rohe  
*Courthouse study, 1935.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
215 × 298 mm





**c19**  
George Coke  
*Topographical view of the wall and trees of the London Smallpox Hospital, Coldbath Fields, 1796.*  
Courtesy Drawing Matter Somerset  
168 x 280 mm

**c20**  
Ditmar Blow  
*Survey drawing, from a sketchbook, 1896.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
180 x 118 mm

**c21**  
Jacques Stella, Arnolfo di Lapo (Arnolfo di Cambio)  
*View of the Duomo, Baptistry and Campanile, c.1620.*  
Courtesy Drawing Matter Somerset  
280 x 400 mm

**c22**  
Antoine Laurent Thomas Vaudoyer  
*Plan of Palais des Beaux Arts, conversion of the chapel of the former College des Quatre-Nations, 1805.*  
Courtesy Drawing Matter Somerset  
543 x 421 mm

**c23**  
François Joseph Bélanger  
*Interior elevation of dining room shell-hooded niche with sculptural Chateau de Maisons, 1778.*  
Courtesy Drawing Matter Somerset  
720 x 565 mm

**c24–26**  
Francis Martinuzzi  
*Sketchbook 1, 1970s.*  
Courtesy Drawing Matter  
© The Architect  
157 x 110 mm

**c27**  
Adolf Loos  
*Sketches for Tristan Tzara House, 1925*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
342 x 345 mm

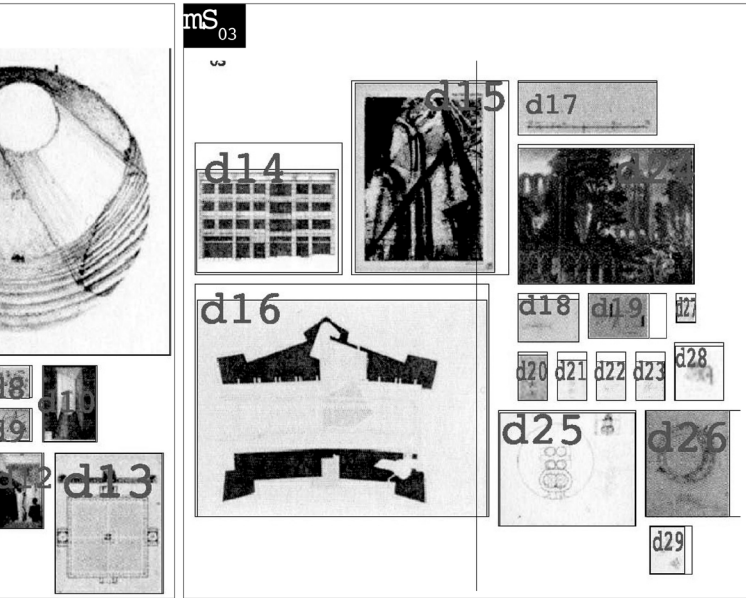
**c28**  
Louis-Hippolyte Lebas  
*Sketch from sketchbook, 1804.*  
Courtesy Drawing Matter Somerset  
Covers 148 x 105 mm, cropped

**c29**  
William Walcot  
*Perspective of department store façade, c.1900–40.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
395 x 700 mm

**c30**  
Georg Niemann  
*Elevation and plan, Theatre at Aspendos, c.1890.*  
Courtesy Drawing Matter Somerset  
310 x 645 mm

**c31**  
Eric Gunnar Asplund  
*Groundfloor plan of Crematorium, Woodland Cemetery, Stockholm, 1935.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
845 x 840 mm

**c32**  
Jean-Augustin Renard  
*Study of two acanthus leaves from a Corinthian capital, 1777.*  
Courtesy Drawing Matter Somerset  
312 x 455 mm



**d19**  
Constant (Anton Nieuwenhuys)  
*Frontispiece New Babylon, 1963.*  
Courtesy Drawing Matter Somerset  
© Estate of the Artist  
115 x 200 mm

**d20–23**  
Ugo La Pietra  
*Four sketches, 1967–68 and 1972–73.*  
Courtesy Drawing Matter Somerset  
© The Architect  
287 x 220 mm (20)  
207 x 155 mm (21–23)

**d24**  
Charles Stanislas Leveillé  
*Capriccio of a Gothic ruin, c.1805.*  
Courtesy Drawing Matter Somerset  
307 x 385 mm

**d25**  
Walter Pichler  
*Underground construction with extendable core, 1963.*  
Courtesy Drawing Matter Somerset  
© Estate of the Architect  
300 x 350 mm

**d26**  
Henry Aston Barker  
*Panoramic View of Norwich and view of Norwich Castle, c.1809.*  
Courtesy Drawing Matter Somerset  
443 x 330 mm

**d27**  
Louis-Hippolyte Lebas  
*Sketch from sketchbook, 1804.*  
Courtesy Drawing Matter Somerset  
148 x 105 mm

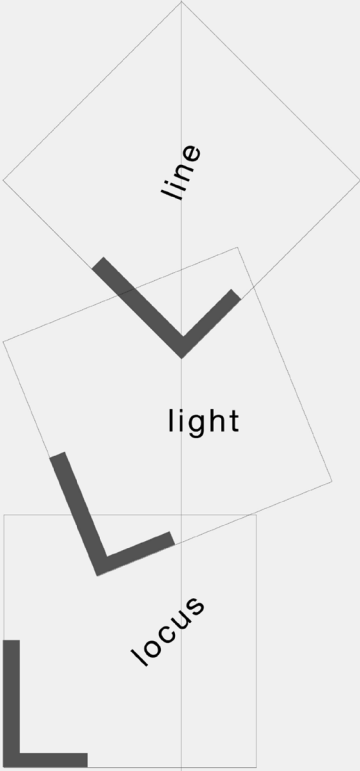
**d28**  
Staffan Nihlén  
*Poetsum; Through, 1990s.*  
© The Artist  
120 x 150 mm

**d29**  
Amanda Rehn  
*‘Yusuf and Zuleika in The Red House.’ The fusion of Red House by Webb with a Persian Miniature by Behzad, 2017.*  
© The Architect  
297 x 210 mm

line, light, locus  
venezia 2018  
elizabeth hatz

procede de la exposición de dibujos  
biennale di architettura  
comisaria venezia

# LINE, LIGHT, LOCUS by ELIZABETH HATZ for the Venice Biennale



exposición “line, light, locus”  
palacio sabatini  
fábrica de armas. toledo

lunes 11 de marzo 2019

presentación 11:00  
paulo providência 11:30  
elizabeth hatz 12:15  
eduardo mangada 13:00  
federico soriano 13:45  
pausa-comida 14:30

inauguración 18:00

miguel ángel collado  
rector magnífico universidad castilla-la mancha

milagros tokón  
excmo alcaldesa del ayuntamiento de toledo

javier martin ramiro  
director general de arquitectura

javier barrado  
director general de planificación territorial jcsm

fátima guadamillas  
vicerrectora de internacionalización y formación permanente

paloma acuña  
presidente real fundación toledo

jesus carrobles  
director real academia de toledo

juan ignacio mera  
director escuela arquitectura toledo





*tS < Tierra - Suelo*

*El primer dilema para los encuentros, donde somos vistos, vertical, abierto.*

*En esta Habitación de Dibujo, hay un gran suelo para pasear, como un espacio delimitado para los torneos en Florencia, en el dibujo de una mano desconocida de 1650 - un terreno abierto.*

*Por el contrario, el dibujo de Ponis hecho en la misma pared actúa sobre el espacio casi físicamente; te lleva a las profundidades de la seca oscuridad sarda, un escape laberíntico de la luz. Desorientación. Un plan que incorpora la liberación del control de la visión general; solo el azar y la memoria para guiarte - ¿una recreación de un desierto perdido para siempre?*

*El patio de la escuela "Bernt Nyberg" no son juegos infantiles. Fuerte, la sofisticada geometría tallada sobre una masa oscura de jardines renacentistas, es su regalo para el niño, quien es considerado como una persona sin prejuicios y con un desarrollo pleno de su personalidad, capaz de tener una sensibilidad arquitectónica como cualquier adulto.*

*tC < Templo - Cabaña*

*El plano de Björn Hedvalls del Gran Cine en Estocolmo demuestra un trabajo arquitectónico complejo, inserta este hermoso mundo de los sueños en un conjunto de bloques de apartamentos existentes, negociando el sitio en diferentes niveles y alturas, coreografiando la ruta de la realidad a través de espacios cuidadosamente detallados. Los planos son una prueba de su dominio. En la sección se revela todo, y usted puede ubicar el audaz halo de la iluminación del techo en el auditorio.*

*El viaje y los bocetos de estudio de Louis - Hippolyte, hechos originalmente en una pequeña libreta en 1804, se han ampliado hasta tamaño póster. El momento de la observación precisa frente al proyecto de construcción de Inigo Jones, permanece intacto, inmovilizado en papel de vitela en planos de color negro y naranja brillante, un momento que se forma a través de la ampliación.*

*Si bien el plan y la elevación de las pocilgas de Sir John Soane sigue siendo pequeño en la pared, no es menos que una provocación de nuestras*

*ideas preconcebidas: un cobertizo - templo para un animal más cercano a nosotros en su composición genética que la mayoría.*

*Al norte de Madrid, Alonso de Santos construye un centro comunitario que ha de durar miles de años. Su trabajo pertenece a sus vecinos en la pared: el Partenón en el dibujo de estudio de Cockerell y el Templo de Isis en Pompeya, un templo, por cierto, visitado principalmente por mujeres, hombres libres y esclavos.*

*El espacio libre no es necesariamente limpio, y a menudo, es conquistado. Para el proyecto de arquitectura, esto significa expandir la interpretación de lo escrito más allá del cliente prescrito e inmediato, en un colectivo más amplio de usuarios desconocidos. Es un contrato oculto con los marginados, los más vulnerables, los que no tienen voz. Lleva por necesidad un elemento clandestino de generosidad y de dignidad poco probable.*

*Lo más difícil, a veces incluso significa abstenerse de construir; una lucha por no hacer nada. Construir "nada" es difícil, requiere atención obstinada y un cuidado persistente; para hacer los lugares donde no necesitamos hacer nada, comprar nada, ser cualquiera - donde podemos estar.*

*La libertad de la arquitectura radica en parte en su durabilidad física en contraste con su código cultural transitorio. Así, la arquitectura, a veces incluso con altos niveles de historia opresiva, puede ser superada, cambiada. La conquista de tales lugares no está entonces en su destrucción, ni siquiera en su reutilización, sino en su reapropiación como espacio libre, la ocupación del monumento - ya que es un monumento.*

*Por otro lado, y como se refiere a la obra de arte de la que no fue separada anteriormente, la arquitectura posee, o puede poseer, un aura de permanencia, "de algo inmortal logrado por manos mortales".*

*Por lo tanto el espacio libre, como yo lo veo, va más allá que una utilidad - mensurable. Pero podemos vivir allí, recibir nuestra sombra, volvernos visibles de nuevo, intocables; podemos ser escuchados, o mejor - ser olvidados, sin ser vistos. En una permanencia fugaz e incierta.*

*Hannah Arendt en "The Human Condition" lo dice mejor de lo que yo podría:*

*Debido a su extraordinaria permanencia, las*

*obras de arte son las más intensamente mundanas de todas las cosas tangibles; su durabilidad es casi intacta por el efecto corrosivo de los procesos naturales, ya que no están sujetas al uso de criaturas vivientes, un uso que, de hecho, lejos de actualizar su propio propósito inherente - como el propósito de una silla se actualiza cuando se sientan sobre ella - sólo puede destruirlos. Por lo tanto, su durabilidad es de un orden superior que el de todas las cosas necesitan para existir; puede alcanzar la permanencia a través de generaciones. En esta permanencia, la estabilidad del artificio humano, que, habitado y utilizado por los mortales, nunca puede ser absoluto, logra una representación propia. En ninguna otra parte la durabilidad pura del mundo de las cosas aparece con tanta pureza y claridad, por lo tanto en ningún otro lugar se hace esto - el mundo se revela tan espectacularmente como el hogar no mortal para los seres mortales. Es como si la estabilidad mundana se hubiera vuelto transparente en la permanencia del arte, de modo que la premonición de la inmortalidad, no la importancia del alma o de la vida, sino de algo inmortal logrado por manos mortales, se ha hecho tangiblemente presente, para brillar y ser visto, para sonar y ser escuchado, para hablar y ser leído.*

*nS < Nicho - Stoa*

*La pequeña fantasía arquitectónica de Chenikhov- una visión de la ciudad como la alfombra de las industrias, las oficinas y los bloques de apartamentos, que se deslizan entre la utopía y la pesadilla - se hace estallar en el tapiz enorme con la presencia tácita. Junto a él, en el paisaje de Oppenord Capriccio, se habita el monumento, creando habitaciones en el abierto, casualmente indulgente.*

*Chet Kanra, en 1965, se convirtió en un gran distrito de negocios en Perugia. La impresionante megaestructura, que recuerda al puente de Khaju en Isfahan, fusiona el monumento y la infraestructura habitados de forma conjunta.*

*El dibujo ambiguo de Walter Pichler hace que la entrada se convierta en un pliegue - la forma plegada en sí misma - como una*





#### equipo de montaje exposición

José María Aguado Fernández  
 Juan R. Alfaro Alfaro  
 Nerea Caballero Gil  
 Laura Cabrera De la Rosa  
 Alejandro Gabaldón Guijarro  
 Beatriz Gallego de Lerma Palomino  
 Irene García de las Hijas  
 Celia García Mateo  
 Tamara Gómez Lara  
 Alejandro González Rubio  
 Mariola González Torres  
 Gloria López López  
 Juan Martín Romero  
 Juan Manuel Molina Villar  
 Javier Navarro Sánchez de Rojas  
 Noelia Ochoa Panes  
 Alba Orgaz Mascaraque  
 Andrea de Paz Pérez  
 Aarón Ropero Gil-Ortega  
 Laura Rosado Cano  
 Miguel Ángel Sánchez-Chiquito Neira  
 Emeterio Sobrino Donoso  
 Nerea Toledano Díaz  
 Coral Traver Reyes

construcción de nichos circulares, levantándose del suelo como una nave espacial.

El dibujo arquitectónico es una herramienta para pensar, desarrollando aproximaciones en el diseño. La investigación de Dietmar Blow supera la habilidad arquitectónica intensa, combinando medida, observación, abstracción, anotación, atención, precisión, grabación y análisis tácito, a través de la pluma-trazo manual sobre papel.

Pero quien ha dominado con más fluidez el arte de los nichos - de desplegar mundos habitables en el misterio de inclinación, escapándose de lo ordinario - es Tony Fretton, en sus miles de dibujos para la Galería Lisson. Dibujar aquí es una actividad obstinada, una obsesión febril de perfeccionar el tono en cada inclinación espacial, cada relieve, cada orden coreográfico, tomando nota de cada percepción arquitectónica a mano, un oficio de especulación arquitectónica.

Nichos son pliegues en el espacio, transgrediendo el exterior y el interior, medio-habitaciones, escapando de la fijación.

$mE < \text{Mente} - \text{Espacio}$

El escultor Staffan Nihlén dibuja espacios que retroceden y se expanden. En muchos sentidos, sus obras le acercan a cuestiones arquitectónicas fundamentales, que sólo se puede intentar explorar por infinita, repetida,

incansable, renovada, interesada, distraída, mirada intuitiva - ver - y dibujar.

Veronese - pintor político, liberándose audazmente de las convenciones de clientes, dibuja en una puerta ciega en San Sebastián en Venecia un monje dejando el coro, dirigiéndose a un chico negro. Cinco espacios diferentes y corredizos se indican en este fragmento de fresco, convirtiéndose en algo finalmente indefinido y posiblemente interminable, un horizonte. El dibujo es arquitectura y arte, de forma inseparable. Es atemporal y delicado, crudo y sensible - evocador.

El plan de infraestructura desarrollado por Superstudio habitando la Fortezza da Basso es irresistible: masivo, súperligero tecno - estético contrasta con el peso de la fortaleza.

En Innocent's Dream, Florian Beigel y Philip Christou redibujan a Giotto de una postal fechada en octubre de 2017: St Francis luchando para sostener el templo que cae en el sueño del Papa Inocencio. La dificultad de los arquitectos del futuro es capturado en este dibujo que tanto amo.

Coronando todo está la evolución de la arquitectura de Gordon Matta-Clark trazada desde la tienda a la columna en un flujo de tinta.

traducción: celia garcía mateo

inauguración de la exposición 'line light locus' en el palacio Sabatini de la Fábrica de Armas de Toledo el 11 de marzo de 2019, con la presencia (de izquierda a derecha) de Javier Martín Ramiro, Miguel Ángel Collado, Juan Mera, Milagros Tolón, Elisabeth Hatz y Javier Barrado.

